



Carrie



CARRIE THE MUSICAL
BASED ON THE NOVEL BY
STEPHEN KING · MUSIC BY
MICHAEL GORE · LYRICS BY DEAN
PITCHFORD · BOOK BY
LAWRENCE D COHEN · WITH
BARBARA COOK · CHARLOTTE
D'AMBOISE · PAUL GYNGELL ·
LINZI HATELEY · DARLENE LOVE ·
GENE ANTHONY RAY · SALLY
ANN TRIPLETT · SET DESIGNED
BY RALPH KOLTAI · COSTUMES
DESIGNED BY ALEXANDER REID ·
LIGHTING DESIGN BY TERRY
HANDS · SOUND DESIGN
BY MARTIN LEVAN · MAGIC
DEVISER ALI BONGO ·
ORCHESTRATIONS BY ANDERS
ELJAS AND MICHAEL STAROBIN ·
MUSICAL DIRECTOR PAUL
SCHWARTZ · CHOREOGRAPHY
BY DEBBIE ALLEN · DIRECTED
BY TERRY HANDS ·

THE FRIEDRICH KURZ/RSC PRODUCTION
IN ASSOCIATION WITH WHITE CAP PRODUCTIONS.

Arts Council Funded



STEPHEN KING



With over twenty titles to his credit, some written under the pseudonym Richard Bachman, an incredible 60 million copies sold worldwide, translated into all the major languages, Stephen King is probably the most successful writer of popular fiction ever – the publishing success story of the last decade. And yet his meteoric rise to fame reads like a novel in itself.

Born in 1947 in Portland, Maine, he discovered early on the thrill of science fiction and fantasy in old books by writers like HP Lovecraft and soon began scribbling his own short stories, which he used to print on an old machine of his brother's and sell to schoolfriends. By the time he graduated from the University of Maine in 1972, he was contributing stories to men's magazines like *Cavalier*, earning a meagre living and enduring the kind of hand-to-mouth existence familiar to all struggling writers. The following year he took a job teaching English at Hampden Academy in

Maine and with his wife Tabitha and their first child moved into a trailer not far from the college. In between teaching, in the furnace room of the trailer, King continued to pour out words.

By 1972 he had a second child, over 2,000 pages of unpublished manuscript and a heap of publishers' rejection slips – and a serious financial problem. One day Tabitha King fished out of the waste-paper basket yet more discarded pages of manuscript:

'The summer before, I had begun a short story called Carrie. I thought it would make a Cavalier story; a straight point-to-point tale of an ugly-duckling girl with the 'wild talent' of telekinesis, who finally uses her talent to get even with the bitches in her phys ed class who had been tormenting her.


The story had so many strikes against it from the very beginning that it never should have been written at all. The first problem had occurred about an hour after I sat down and began writing. I decided I couldn't write it at all. I was in a totally foreign environment – a girl's shower room – and writing about teenage girls. I felt completely at sea ... I crumpled up my two pages and threw them in the kitchen wastebasket. About an hour later Tabby saw them there, fished them out, read them and pressed me to go on ... So I went on with the story, mostly to please Tabby, who was amused to find her husband hopelessly mired in the sociological peer-dance of the adolescent girl.'

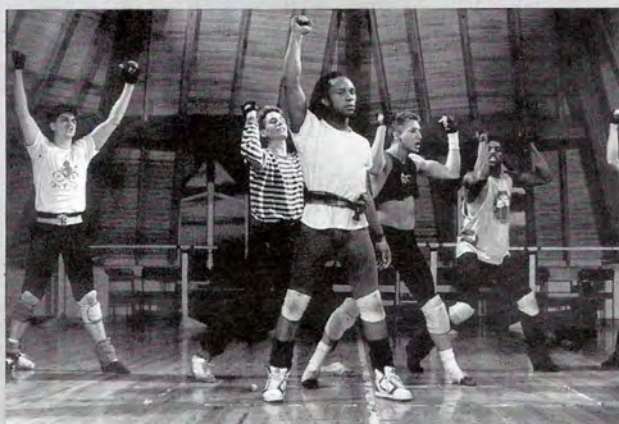
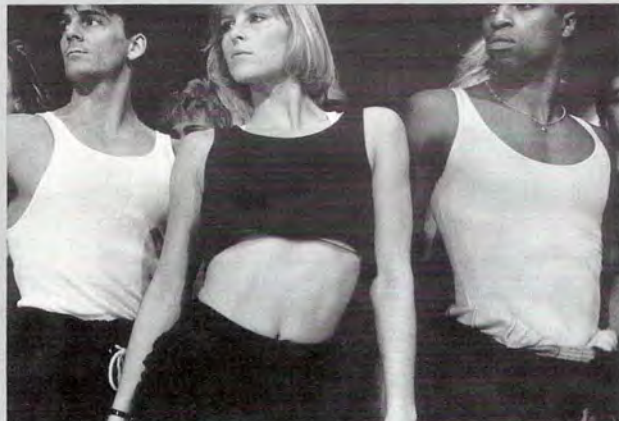
After it was finished, Tabitha pushed her still unwilling husband ('convinced that I'd written the world's all-time loser') to send it to a publisher. The rest, as they say, is history. Doubleday bought *Carrie* in 1973 for an advance of \$2,500; some weeks later King heard that New American Library had bought paperback rights for what seemed to him like a staggering amount of money: \$400,000.

'To say that Tabby and I were flabbergasted by this news would be to understate the case; there may be no word in English capable of stating our reaction exactly. Thompson called me with the news on Mother's Day of 1973, and I called him back that night, at his home, convinced that what he had actually said was \$40,000. And for the next two or three weeks I lived with the constant, nagging fear that somebody would call and tell me that it had all been a mistake or a misunderstanding.'

Stunned and ever-sceptical, he wondered how to mark the event:

'I finally decided that I was going to get Tabby a present. I was going to do it right now, and as I crossed the street, a drunk would come along in a car and he would kill me, and things would be back in perspective. I went downtown and bought her a hair dryer for twenty-nine dollars and I scuttled across those streets, looking both ways...'

From then on the books seemed to pour out of Stephen King: *Salem's Lot* followed *Carrie*, and in 1976 Brian De Palma's film shocker made that first success into an even bigger blockbuster. *The Shining*, *The Dead Zone* – by the end of 1984 seven of King's novels and one short story had been turned into feature films. And now the story that started it all comes to the stage in yet another incarnation... 





Linzi Hateley (Carrie) and Darlene Love (Miss Gardner)



Charlotte d'Amboise (Chris) and Gene Anthony Ray (Billy)



Linzi Hateley (Carrie)

'I never viewed Carrie as evil,' notes King. 'I saw her as good. When she pulls down the house at the end, she is not responsible.'

Carrie White is the archetypal teenager, grappling with the weight of misunderstanding and feelings of impotence and paranoia, needing ever so badly the cathartic release from adolescence. She is at the centre of an ever-tightening circle of control, of a society laden with traps that demand conformity and the loss of identity ... And the high school boys – Chris's macho greaser Billy Nolan and Susan's All-American Tommy Ross – are, at least early in the book, cat's paws, trapped by the manipulations of their girlfriends. In the book's undercurrent of social commentary, a feminist element is pervasive, although unobtrusive. The 'curse' of menstruation intertwines with the 'curse' of Carrie's telekinesis, as well as with the nightmare passage to womanhood. The blood imagery of *Carrie* has sexual significance, not as an extension of erotic power as in the traditional vampire novel, but of feminine power.



Carrie is the story of a teenaged ugly duckling, a fractured fairy tale...

Carrie White is seventeen years old, trapped between childhood and womanhood, and caught up in the ageless battle between identity and her mother's beliefs and experience. She can find comfort and understanding neither in the home nor in the 'ant farm' microcosm of high school ... Carrie's ostracization at school is inevitable, not simply because of her appearance and upbringing, but because of the nature of high school itself.



Carrie is alone, awkward, different. No one befriends her – no one seems to understand her, to be able to communicate with her. She is the victim of the mindless, almost unfocused, hatred of her peers. Even her body is alien to her, undergoing its strange transformations toward womanhood – and toward something more. She is telekinetic, gifted (or damned) by a genetic mutation – the ability to move objects merely by thought. Her belated first menstruation intensifies the power, bringing it within her conscious control.



Stephen King casts a warped Cinderella story of an ugly duckling, ground beneath the heels of a wicked stepmother and tormenting stepsisters. One of the schoolgirls, Susan Snell, takes on the role of fairy godmother when, ashamed at the latest humiliation wreaked upon Carrie, she persuades her boyfriend, handsome Tommy Ross, to escort Carrie to the prom. A magical transformation occurs ... for a few moments, in the dreamworld of the high school prom, Carrie attains the acceptance of her society... It is not the midnight chime that calls Carrie home, however, but a cruel practical joke – a shower of pig's blood, mirroring her first, humiliating menstruation in the girl's shower room.




For me, Carrie White is a sadly misused teenager, an example of the sort of person whose spirit is so often broken for good in that pit of man- and woman-eaters that is your normal suburban high school. But she's also Woman, feeling her powers for the first time and, like Samson, pulling down the temple on everyone in sight at the end of the book. Stephen King

Excerpts from *Stephen King: The Art of Darkness*



Barbara Cook (Margaret)

 By the time I came to London to work on *Carrie*, I had already worked on the choreography for about five weeks, establishing my own dance vocabulary in terms of what I felt about the show. By then the music had been floating around in my head for a few years. Through my discussions with Terry Hands, I had a good idea of the style in which the show would be presented and how the set and costumes would function. By the time we started rehearsals in London, I had established the basic style of dance for the show.

We chose a company who are all very strong and versatile – strong in ballet but very funky at the same time. Because the cast is half British and half American we had to spend a little time getting them to dance in a more uniform way. Dance is just like everything else – it varies from one country to another. What they're dancing on the streets of New York is different from what they're dancing here. But once the styles were synchronized, we were ready to start developing the choreography to the next stage.



Terry Hands (Director) and
Debbie Allen (Choreographer)




Darlene Love (Miss Gardner)



Linzi Hateley (Carrie) and Barbara Cook (Margaret)

A MUSICAL OF C

One of the reasons I'm here is to work with Terry. He's firmly rooted in the classics, in spectacle – someone who understands opera and more than just the superficialities of musicals. The essence of this project is a very deep-rooted drama which we are presenting in a very classical way. Just to choreograph is nothing new for me, but having directed myself, I understand the problems the director has. I have likened our relationship to that of Professor Higgins and Eliza Doolittle: I'm learning a lot and I think he is, too. 

Debbie Allen



When I was growing up in Hawaii, Broadway seemed light years away. Nothing ever toured our way. God knows, and I hounded local record stores for copies of *anything* from the Great White Way. Those musicals were strange and wonderful creations; for the most part they were comforting and reassuring, full of homilies and happy endings.

Then one spring while I was in college in Connecticut I took a train to New York City and stood on line with two thousand other non-union hopefuls to audition as an understudy in the original company of *Godspell*. I was cast and, one night, while doing a radio talk show to promote the new rock musical, a listener called in to denounce me violently on the air for playing the part of Christ dressed as a

clown, microphone in hand, singing a pop-rock score!! I was startled and disturbed, and then, ultimately, titillated by the attack, because I realised that musicals weren't necessarily – and didn't need to be – safe.

So when Michael, Larry and I began to discuss the idea of *Carrie*, my reaction was, 'Why not?' But I would be lying if I said that I understood what I was getting myself into.

After all, I thought, what do these characters sing about – telekinesis, revenge and boyfriends, right? But slowly, as we wrote – and re-wrote and re-wrote over the next seven years – the sensational aspects of this material fell away and the simple strong passions of Stephen King's characters emerged.

The more I lived with them, the more I realized that we've all known these people: the most



Top Dean Pitchford (Lyrics), centre Michael Gore (Music) and Lawrence D Cohen (Book).

ARRIE?

popular girl on campus, the smiling football player, the baaaad boy. Between *Fame*, *Footloose* and *Sing* (a new musical film presently shooting in Canada) I spent a lot of time in high schools, walking the hallways, sitting in on classes, snooping around in lunchrooms. I eavesdropped, trying to capture the staccato rhythms and the plaintive music of the kids' conversations. I listened for the punchy phrases, the asides that were full of the whoosh of emotion that characterizes adolescence.

For Margaret I turned back to my own background as a Catholic altar boy and tried to remember the ecstasy and drama that religious music was always able to evoke in me. And Carrie? Every one of us remembers the conversations that we had with ourselves in

childhood, those words of consolation and courage that we spoke inside whenever we were ridiculed, or overlooked as teams were being chosen. For Carrie's words, I went on a journey of memory, digging around in the past to bring up all of those old and painful exchanges.

It's a long way from Honolulu to Broadway.

Dean Pitchford

We had been looking for a piece to musicalize for a long time when, one night almost seven years ago, Larry Cohen and I happened to go and see Alban Berg's *Lulu* at the Metropolitan Opera in New York. When the performance ended at midnight, I turned to Larry and said 'You know, if Berg were alive today, he would probably be doing *Carrie* as an opera.' We began walking to a restaurant uptown, and some twenty blocks, several bottles of Chianti and a few pots of coffee later, we realized that *Carrie* should not be an opera for the Met but was instead the very musical we'd been looking for all along. The reasons became only too apparent – and exciting. Most importantly, the material was emotional. Unlike so many of the extravaganzas that were succeeding on Broadway, *Carrie* had a very strong story – almost a mythic plotline – that people could relate to. As a kid growing up in New York, I was weaned on some of the greatest musicals ever – *Gypsy*, *West Side Story*, *Funny Girl*, and the best of Rodgers and Hammerstein. All were musicals with emotional stories, unforgettable performances, and the power to move an audience.

Carrie offered just the story to provide us with a musical arc from beginning to end. Margaret and Carrie were larger than life characters – they jumped off the page and off the screen (both Sissy Spacek and Piper Laurie were nominated for Academy Awards for their roles in the motion picture). I knew that first night that this mother and daughter had the emotional weight to give me the kind of pop-operatic music I wanted to write. Equally important was the high school setting. This was a landscape bursting with intense rhythms, lots of fun, and plenty of heat – a world in which kids could sing and dance as an outgrowth of their inner feelings. In short, the kind of music I've been associated with in projects such as *Fame*.

The challenge in composing the score for *Carrie* was to merge the operatic world of this extraordinary mother and daughter with the pop world of the kids. Even that first night the possibilities were thrilling, and the next day I phoned my old friend and lyricist Dean Pitchford. He was quick to see the same things that excited us: the possibility of a shower ballet for a dozen girls, each with different thoughts, musical lines and harmonies; through-composed music for Carrie and Margaret whereby entire scenes could be musicalized; a rock quartet at a drive-in movie; and a second act octet which joins all of our principals and chorus in a final exclamation just as Carrie and Tommy are voted King and Queen of the Prom.

As that first night wore on – and the next seven years followed – what sustained us was the richness of the material.

Michael Gore

Over the past seven years, that's probably the one question the three of us have each been asked more times than you can imagine. Some people – friends and family included – couldn't bring themselves to ask it at all, but it was written only too plainly on their faces. The kinder ones looked at us and said 'of course, dear,' in that tone of voice you use when you're talking to people who aren't playing with a full deck.

'Ah, a musical of *Sister Carrie*,' said one producer, 'I love Theodore Dreiser!' Someone else actually thought it was a musical based on the life of Carrie Fisher – the daughter of Debbie Reynolds and Eddie Fisher and Princess Leia in *Star Wars*. But most of the time, it was 'a musical of what?' followed by a 'very interesting,' a politely glazed smile, and an even faster change of subject.

To tell the truth, it wasn't all that different at the very beginning. In each of its prior lives, *Carrie* was an uphill battle. The book people didn't think it was a book (too short), a lot of movie people didn't think it was a movie, and even after the rights had been optioned and I'd finished a first-draft screenplay, the studio that had bought it pulled out – announcing they had no intention of making this blasphemous story about blood and menstruation. Even the studio that did make it initially saw it as the lower half on a horror double-bill in drive-ins, and tried to get us to change the title to *Pray for Carrie*.

The one person who never asked why, appropriately enough, was Stephen King. Shortly after Michael, Dean and I were certain we wanted to do it, I phoned him at his home in Maine to ask if he would consider granting us the rights to musicalize his first novel. There was a very long pause – for a moment I actually thought he'd hung up on me. Then Steve said 'Well, if they could make a musical about a dictator in Argentina or a barber in Fleet Street, I guess this makes a lot of sense. Go ahead, it's a great idea.'

Why a musical of *Carrie*? Honestly because we all thought – as did Terry Hands and Debbie Allen when they came aboard – that this was a fascinating piece of material. That this little book that sold over four million copies and has gone through over fifty printings has done so for good reason: that Stephen King has the uncanny gift of touching our deepest fears and fantasies. That the appeal of this story might be made even more powerful put to music – and performed as theatre.

And that's what has kept us going over the past seven years – this extraordinary chameleon of a child and her unforgettable mother, this 'frog among swans' who goes from an outcast to a swan herself – and then into a Cinderella with a vengeance. This amazing original who's like all of us and none of us. This – *Carrie*.

Lawrence D Cohen





Carrie makes history as the first truly Anglo-American enterprise! The Royal Shakespeare Company has achieved a unique arrangement with Equity, enabling us to bring together a cast made up equally of American and English actors and dancers, many of whom have never been in each other's country before. It brings New Yorkers and Californians to Stratford-upon-Avon, and it will take Londoners and Liverpoolians to Broadway... It also has an American choreographer, an English director, one Swedish orchestrator and a lyricist from Hawaii...

Shelley

The American dancers were certainly more 'verbal' to begin with, they tended to make more noise in class, psyching themselves up. We English were more restrained, but I think it's rubbing off on us! Once we're all on stage you won't be able to tell the difference. And this is historic, this company – how the hell would an ordinary English dancer like me get to Broadway?

Cath

It's a hard show physically, trying to build yourself up to it. And I couldn't believe at first that we were really going to Broadway – I thought it was just a line to get people interested in the auditions!

Michèle

Working with an American choreographer is certainly different; there's more enthusiasm. I've never done a stage musical before, I've worked mainly in television, so it's fascinating for me to see the progression as the show comes together through rehearsals. It's good to have that much more time to work on something.

Paul

I think we all expected the American dancers to be more outgoing, and they were, but I'm fairly extrovert myself so their style really suits me – they go full out right from the start. I think we've all gained a lot from this contact. In England people tend to pigeon-hole you as an actor or a dancer, and they're surprised when you can do both. In the States they expect you to do the lot!

David

Once we're all working together we forget how famous Gene and Debbie are! This is a very collaborative way of working. If one of us is doing a movement differently, Debbie will maybe adopt it for the rest. In a piece like Crackerjack, it changes all the time – lots of trial and error. It's great to be playing a real character, too, not just a chorus line.



Theatre on both sides of the Atlantic benefits from the exchange of artists and companies. This Anglo-American production marks a new and exciting chapter in the history of the Royal Shakespeare Company.

This production of *Carrie*, cast equally with British and American actors, is a welcome and significant extension of our exchange policy, which has been progressively extended since 1964.



Scott

Is this different from other shows? Well, I've worked with Trevor Nunn and Gillian Lynne on Cats, so you could say I'm used to the English style and English directors ... Actually, England and New York are not that dissimilar – Los Angeles is much more different from either of them in what people want of you.

Christopher

This is my first time in England, my first Broadway show, and my first time working with Debbie. Where I come from, in California, dance is rather more jazz-based, more stylized, so this is good to do. It's great, too, to have the challenge of working up a new show from scratch: I've always liked to have a goal to work towards, even before I was an actor, when I wanted to be a baseball player...

Matthew

I didn't start dancing till I was 18, although I'd been acting since I was 12. Somebody saw me in movement class – fencing and so on – and suggested I take up dancing. So here I am! This is good, working with a big group of dancers who are all thinking on the same lines – we get such a lot done. And I'd worked with Debbie before, on Fame, so I know what she expects of us.

Rose

What I like about this show is that the girls are really highlighted for a change. That doesn't always happen...

Gene

I think we started out feeling very conscious of the fact that some of us were American and some English but now we're all dancing we can't tell the difference any more. I've worked with Debbie for a long time now, but I've never worked with a stage director like Terry before. He gives me a lot of freedom – Billy, my character, needs to break out and do his own thing – like I do myself! – and Terry lets me do that.

marks a new and exciting development in this policy. We welcome it.' Peter Plouviez, General Secretary of British Actors' Equity Association

been progressively successful in bringing the artists of the English-speaking theatre closer together.' Alan Eisenberg, Executive Secretary of Actors' Equity Association

Carrie White is the misfit of her class, the focus of the taunts and torments of the other girls. Her mother Margaret has kept Carrie ignorant of her own sexuality – and of her secret and very special powers. When joking goes too far, Miss Gardner bars Chris, the ringleader, from the high school Prom. Another girl, Sue, feels guilty for what she's done and persuades her own boyfriend Tommy to ask Carrie to the dance instead of her.

Carrie accepts, using her powers to overcome her mother's opposition.

On the night of the Prom, Carrie is transformed into Cinderella. But Chris, with the help of her boyfriend Billy, enacts her revenge. Pushed beyond endurance, Carrie strikes back.

CARRIE

Music by **Michael Gore** – Lyrics by **Dean Pitchford** – Book by **Lawrence D Cohen**

Margaret White
Chris
Tommy
Carrie White
Miss Gardner
Billy
Sue

Barbara Cook
Charlotte d'Amboise
Paul Gyngell
Linzi Hateley
Darlene Love
Gene Anthony Ray
Sally Ann Triplett

Directed by
Choreography by

Set Designed by
Costumes Designed by
Lighting Design by
Sound Design by
Magic Deviser

Terry Hands
Debbie Allen

Ralph Koltai
Alexander Reid
Terry Hands
Martin Levan
Ali Bongo

HIGH SCHOOL

Jamie
Cath
Michèle
Shelley
Rose
Kelly
Maddy
Michelle
Mary Ann
Squeezy
Gary
Kevin
David
Matthew
Eric
Kenny
Joey
Mark
Chris
Scott

Jamie Beth Chandler
Catherine Coffey
Michèle du Verney
Michelle Hodgson
Rosemarie Jackson
Kelly Littlefield
Madeleine Loftin
Michelle Nelson
Mary Ann Oedy
Suzanne Thomas
Gary Co-Burn
Kevin Coyne
David Danns
Matthew Dickens
Eric Gilliom
Kenny Linden
Joey McKneely
Mark Santoro
Christopher Solari
Scott Wise

Musical Director
Orchestrations by

Paul Schwartz
Anders Eljas and
Michael Starobin

Assistant Director
Assistant Choreographer
Assistant Designer
Assistant Lighting
Assistant Sound Designer

Louis Scheeder
Bronwyn Thomas
Mark Bailey
Garry Spraggett
Graham Carmichael

Company Manager
Production Stage Manager
Deputy Stage Manager
Assistant Stage Managers

Sylvia Carter
Joe Lorden
Jeremy Sturt
Lucy Barter
and **Peter Doubleday**



MUSICIANS

Richard Symons	flute/piccolo/alto saxophone
Leslie Cawdrey	clarinet/bass clarinet/alto saxophone
Martin Nickless	flute/clarinet/tenor saxophone
Carolyn King	oboe/cor anglais

Paul Davis	trumpet/flugel horn
Don Morgan	trumpet/flugel horn
Andrew Culshaw	trumpet/piccolo trumpet
Stephen Roberts	horn
Simon Hogg	trombone
Paul Smith	bass trombone

Helen Cooper	violin (leader)
Pierre Joubert	violin
Jo Orsman	violin
Isabel Darras	violin
Jenny Noll	violin
Michael Keelan	viola/violin
Malcolm Henderson	viola/violin
Russell Davis	'cello
Christopher Howell	'cello

Peter Adams	keyboards
David Shields	keyboards

Paul Dunne	guitar
Paul Carmichael	bass guitar
Guy Richman	drums
James Hood	percussion
Mhairi Nelson, Samantha Shaw, Taffy Taylor	booth singers

The performance is approximately 2 hours long, with an interval of 15 minutes.

First performance of this production: Royal Shakespeare Theatre, Stratford-upon-Avon,
13 February 1988.

Please do not smoke or use cameras or tape recorders in the auditorium. And please remember that noise such as the rustling of programmes, coughing and the bleeping of digital watches can be distracting to performers and also spoils the performance for other members of the audience.

SCENES AND MUSICAL NUMBERS

ACT I

PROLOGUE: THE GYMNASIUM

In Miss Gardner and Girls

SCENE 1: THE SHOWERS

Dream On Girls and Carrie

SCENE 2: THE LOCKER ROOM

Carrie Carrie

SCENE 3: THE WHITE HOME

Open Your Heart Margaret and Carrie

And Eve Was Weak Margaret and Carrie

SCENE 4: THE DRIVE-IN

Don't Waste The Moon Billy, Chris, Sue, Tommy, Girls, Boys

SCENE 5: THE WHITE HOME

Evening Prayers Carrie and Margaret

SCENE 6: THE GYMNASIUM

Unsuspecting Hearts Miss Gardner and Carrie

SCENE 7: THE CAVALIER

Do Me A Favor Sue, Tommy, Chris, Billy, Girls, Boys

SCENE 8: THE WHITE HOME

I Remember How Those Boys Could Dance Margaret

ACT II

SCENE 1: THE PIG FARM

Out for Blood Chris

Crackerjack Billy and Boys

SCENE 2: THE GYMNASIUM

Dream On (reprise) Sue and Girls

Heaven Sue

SCENE 3: CARRIE'S ROOM

I'm Not Alone Carrie

Once I Loved A Boy Margaret

SCENE 4: THE PROM

Wotta Night! Girls and Boys

Unsuspecting Hearts (reprise) Miss Gardner and Carrie

Heaven (reprise) Tommy, Sue, Margaret, Miss Gardner,

Carrie, Girls, Boys

Alma Mater Girls, Boys, Miss Gardner

The Destruction Carrie

SCENE 5: EPILOGUE

Carrie (reprise) Margaret



DEBBIE ALLEN *Choreographer*

Debbie Allen is a director, writer, choreographer and producer. She is best known for playing the role of dance teacher Lydia Grant in the six very popular series of *Fame*, which have been seen on television all around the world and for which she has received two Emmys and a Golden Globe Award for Best Actress in a television series.

After graduating from Howard University Debbie made her Broadway debut in the chorus of *Purlie* and went on to *Raisin* and the 1979 production of *West Side Story*, for which she received the prestigious Drama Desk Award and her first Tony nomination. Other Broadway musicals she has starred in include *Ain't Misbehavin'* and *Guys and Dolls*. Her second Tony nomination was for her starring role in the record-breaking run of Bob Fosse's *Sweet Charity* on Broadway.

She has also starred in films, including Richard Pryor's semi-autobiographical *Jo Jo Dancer, Your Life Is Calling*, Milos Forman's *Ragtime* and *The Fish That Saved Pittsburgh*, which she also choreographed. One of Debbie's few unfulfilled ambitions is to direct a feature film. On American television she has already directed *Fame*, *Family Ties* and *Bronx Zoo*. She is also developing the pilot of a new TV series which is being considered by CBS, she has a recording deal with MCA and her first network 'special' will soon be shown on ABC and it is hoped in the UK next year.

Debbie is married to ABA basketball star Norman Nixon and she is the mother of Vivian and Norman jnr.

ALI BONGO *Magic Deviser*

Born in Bangalore in 1929 of English parents, Ali Bongo is one of the world's leading 'Magic' men. Renowned as a Magician in his own right as Ali Bongo the Shriek of Araby, and as a popular Lecturer around the world, he is also much in demand as a Magic Adviser on television programmes, commercials and theatre shows. In 1970 he began his long partnership as Magic Adviser and often assistant to the late David Nixon. Together they made 9 TV series plus several pantomimes, Christmas Shows and tours of Australia and the Far East. During the 70's his involvement in television magic spread even further, to include TV from the Salle Pleyel in Paris (1973) which was made into Bill Bixby's series *The Wonderful World of Magic*, syndicated in almost every country in the world; a TV spectacular for NTV Japan (1979); TV in Buenos Aires and Santiago de Chile; a gala TV show in Prague (1980) and shows in Zurich, Baden Baden and the *It's Magic* show in the Variety Arts Theatre, Los Angeles.

Work on films includes: *I and Albert*, *The Good Old Bad Old Days* and *Mardi Gras*. Theatre work includes *The Cherry Orchard* and *Blithe Spirit* (NT) and *Tales of Hoffman*. He is also a deviser and producer of magical and black theatre presentations for trade shows, advertising campaigns and TV commercials.

Ali Bongo has won many awards, including in 1972 *The Maskelyne*, awarded by the Magic Circle for services to British Magic, the title of Magician of the Year, and in 1976 the Jules D'Hotel Medal presented by the Cercle Français de L'illusion. He is a member of the Inner Magic Circle with Gold Star, Past President of the British Ring of International Brotherhood of Magicians and in March 1980 was awarded a Creative Fellowship and Honorary Life Membership of the Academy of Magic Arts,

Hollywood. Publications include *The Bongo Book*, *Successful Magic*, *Be A Magician* and *Ali Bongo's Book of Magic*. For the past 8 years Ali has been Programme Associate to Paul Daniels in his BBC TV series.

JAMIE BETH CHANDLER

Jamie

Jamie Beth Chandler appeared on Broadway in the original company of *Starlight Express* as Buffy, and Off-Broadway as Paula in *Letters to Ben*. She played in a USA National tour of *Pippin* and her Stock/Regional work includes Chava in *Fiddler on the Roof*, Beauty in *Sleeping Beauty*, the lead in *Red Shoes* and Rufus in *All the Way Home*. She has appeared as a soloist with the Orlando Ballet Company, the Contemporary Ballet Company and Mina Baylis & Company and as a featured dancer with Troupe de Trois and has also performed with Leonid and Valentina Kozlov in the Classic Ballet Company of New Jersey. This is Jamie Beth's first stage appearance in England.

CATHERINE COFFEY *Cath*

Catherine Coffey has worked in various trade shows and cabarets, and in several videos and commercials for television. Other television appearances include *Streets Ahead*, as a principal dancer, *Bluebell* and *Tanya*. She has appeared as an actor/dancer for the English National Opera at the Coliseum (*Orpheus in the Underworld*, *Rigoletto*, *Faust*) and as a dancer/singer in the original company of *Chess* in London.

BARBARA COOK

Margaret White

Barbara Cook comes from Atlanta, Georgia and made her Broadway debut as the lead in the Fain/Harburg musical *Flahooley*. She then went on to play *Ado Annie* in *Oklahoma* (the girl who can't say no) and Carrie Pipperidge in the Rodgers and Hammerstein classic *Carousel* which led to the role of Hilda Miller in *Plain and Fancy*. She also starred in Leonard Bernstein's *Candide*, *The Music Man* (for which she won a Tony Award), *She Loves Me*, *The Gay Life* and *The Grass Harp*. She played Mrs Anna in the revival of *The King and I* and Julie in *Carousel* and also starred as Magnolia in *Showboat*.

Apart from musicals she also created the role of Patsy in the original production of Jules Feiffer's *Little Murders* and starred for a year in the Broadway production of *Any Wednesday*. In 1972 she appeared with the Lincoln Center Repertory Co in the American premiere of Maxim Gorky's *Enemies*.

Barbara Cook has made eight original cast-recordings, an album of Jerome Kern songs and one of George Gershwin songs, and two successful albums for Columbia records - *Barbara Cook at Carnegie Hall* and *As of Today*. For MMG she made the album *It's Better with a Band* which was chosen as one of the Best Records of the Year by *Stereo Review Magazine*. In January 1975 after her debut appearance at Carnegie Hall the *New York Times* dubbed her 'an instant cult figure' and she followed this with an appearance as soloist with the Los Angeles Philharmonic. She was the first singer to appear at the Louise Davies Hall in San Francisco.

In September 1980 Barbara made a triumphant return to Carnegie Hall and has also appeared since at the Kennedy Centre, Washington DC; the Cafe Carlyle, New York; Carre Theatre, Amsterdam; La Fenice Opera House, Venice; Espace Cardin and Le Rond Point Theatre, Paris; and has appeared as a guest with the Atlanta and Phoenix Symphonies.

In 1985 she appeared with the New York Philharmonic as Sally in the famous concert version of Stephen Sondheim's *Follies* (the live recording by RCA received a Grammy Award). The following year she was first seen in London with her one woman show *Wait 'Till You See Her*, first at the Donmar Warehouse and later transferring to the Albery Theatre in the West End. She was nominated for an Olivier Award for this show and had a great success in both venues with nightly standing ovations and enormous critical acclaim.

**GARY CO-BURN**

Gary

Gary Co-Burn has appeared as Kenickie in *Grease* at the Belgrade Theatre, Coventry, and in London at the Old Vic as Daniel in *Seven Brides for Seven Brothers* and as Mechisidec Retinue in *Time* at the Dominion Theatre. Work in Australia includes Tulsa in *Gypsy*, leading role in *Is He Talking to Me*, Nick in *Who's Afraid of Virginia Woolf*, Big Deal in *West Side Story* and Ephraim in *Joseph and the Amazing Technicolor Dreamcoat*. Gary's television appearances include *Laughter Show* and the Royal Variety Show '87.

LAWRENCE D. COHEN *Book*

Lawrence D. Cohen wrote the screenplay adaptation of Stephen King's *Carrie* for the Brian De Palma film in 1976. In 1980 he adapted Peter Straub's bestselling novel *Ghost Story* for the screen. Among his projects at present is a mini-series of Stephen King's *It* for television. In addition to his career as a screenwriter, he served as Michael Bennett's assistant on *Twigs* and *Seesaw*. He discovered the script and served as Production Executive for Martin Scorsese's *Alice Doesn't Live Here Anymore*. He has also written extensively on film and theatre for numerous periodicals. He is currently partnered with Michael Gore in a company developing projects for the screen and stage.

KEVIN COYNE *Kevin*

Kevin Coyne has made many appearances on Australian television in the *Don Lane Show*, *Darryl Somers Show*, *Bert Newton Show*, *Paul Hogan Show*, *Victoria's 150th Birthday Show*, *Conway Country*, *1984 Olympic Games Opening*, *Jimmy Hannon Show*, *Ted Hamilton Show*, *Gazaly Sports Awards*, *Miss Australia Quest*, *James Peggler*, *Simon Gallagher*, *Countdown*, *Shooby Doo*, *Saturday Show* and *D-Generation*. His theatre credits include *Don Quixote* and *Petrushka* for Australian Ballet, and *Chess*.



CHARLOTTE D'AMBOISE

Chris

Charlotte d'Amboise has featured on Broadway in *Song and Dance* and *Cats*. Her Off-Broadway work includes *Non-Pasquale* for the New York Shakespeare Festival, *Tennis Game*, *Red Eye*, *Prairie Avenue*, *Toulous* and *Time Pieces*. She has made musical videos which include *I Heard It Through the Grapevine*, *Rum Tum Tugger* (the *Cats* video), and *Blue Suede Shoes*. Charlotte has appeared on television as Page O'Brien in *Neon Jungle* and plays Ina in the film *The In Crowd* which is shortly to be released.

DAVID DANNIS

David Dannis appeared as Richie in the UK tour of *A Chorus Line*. His variety work in Britain includes pantomime and summer seasons in Blackpool, Windsor and Canterbury, and he has toured Switzerland and Norway with the group Forsight. His television credits include *Get Set For Summer*, *Albion Market*, *Top of the Pops* and *Coronation Street*.

MATTHEW DICKENS

Matthew Dickens has appeared on stage in *Dreamgirls* on an International Tour and on Broadway; *Black Nativity* in Europe, the Caribbean and New York; *The Taming of the Shrew*, *The Wiz* and *Working* in Cleveland Ohio; and *Antigone* and *Romeo and Juliet* in Washington DC. His television credits include *The New Mike Hammer Show*, *NAACP Image Awards*, *Star Search*, *Fame*, *3-2-1-Contact*, *Mahalia's Song* and *Langston*. His films are *Death Spa*, *Beat Street*, *Being There*.

MICHÈLE DU VERNEY

Michèle

Michèle completed her training at the London Studio Centre just over a year ago. Since then she has found most of her work on television where her credits include the *Russ Abott* series, the *Kenny Everett* series, the *Roland Rat* series, and the *3-2-1* TV show. She has also made pop videos, appeared in trade shows and commercials. *Carrie* will be her first stage appearance.

ANDERS ELJAS

Orchestration

Anders Eljas was trained as a teacher of music at the College of Music in Stockholm, with the piano as his principal instrument and the violin as his second one. He has accompanied opera singers, taught music and taken part in a large number of recordings. He also toured with ABBA between 1977 and 1980.

In October 1983 Anders Eljas agreed to arrange the musical *Chess*. Anders Eljas also conducted the London Symphony Orchestra on their five-day tour of *Chess* in 1984. He recently finished a score for a film called *Mio my Mio* which was recorded in Moscow with the Mosfilm Studio Symphony Orchestra.

ERIC GILLIOM

Eric

Eric Gilliom has played Romeo in *Romeo and Juliet*, Polly Baker in *Man is Man*, Miles Hendon in *The Prince and the Pauper* at the Goodman Theatre Chicago. His television appearances include guest star in *My Sister Sam*, *Heart of the City* and *US Constitution Celebration* with Richard Dreyfuss. His film credits are *J June* in *Hoosiers*, and the lead role of Starkey in *Defense Play*.

MICHAEL GORE

Composer

In 1983 Michael won two Academy Awards for the movie *Fame* - for Best Original Score and Best Song. He was also nominated for 'Out Here on My Own' from the same picture, making three nominations that year. He won Golden Globe for best song and was nominated for a Grammy. The Soundtrack album on Polygram sold in excess of 5 million copies worldwide. In 1983, Michael was again nominated for an Oscar for his original score for James L. Brook's *Terms of Endearment*. He also composed the original score for John Hughes' *Pretty in Pink*. In addition to film work, he has produced numerous classical albums for CBS Masterworks; has produced all of the recordings and soundtracks for which he was nominated above; and has composed scores for Jacques Cousteau.

PAUL GYNGELL

Tommy

Paul Gyngell's West End credits include *Joseph and the Amazing Technicolor Dreamcoat*, *Tom Brown's Schooldays* and two appearances at the London Palladium in *Aladdin* and as *Dandini* to Paul Nicholas' Prince. His television credits include 20 appearances in *Name That Tune*, *3-2-1*, *Starburst*, *Entertainment Express* and *Live From Her Majesty's*. He starred in *Elkie and Our Gang*, *And There's More* and in a *Royal Tribute* to *Dickie Henderson*. Paul can be heard nearly every day in 1988 singing the theme tune to *Give Us A Clue*. He also appeared with Julie Andrews in *Victor/Victoria*.

TERRY HANDS

Director

Founder Director of the Liverpool Everyman, 1964-66. Consultant Director of the Comédie Française 1975-80. *Richard III*, *Pericles*, *Twelfth Night*, *Le Cid*, *Murder in the Cathedral* (Comédie Française, Paris), *Troilus and Cressida*, *As You Like It* (Burgtheater, Vienna), *Women Beware Women* (Teatro Stabile Di Genova).

His association with the RSC began in 1966 when he became Artistic Director of Theatreground (1966-68). He became Associate Director of the RSC in 1967, Joint Artistic Director of the RSC in 1978, and Artistic Director in 1987. Productions include *The Criminals*, *The Merry Wives of Windsor*, *Pericles*, *Bartholomew Fair*, *Women Beware Women*, *Pleasure and Repentance*, *Richard III*, *The Balcony*, *Man of Mode*, *The Merchant of Venice*, *Murder in the Cathedral*, *Romeo and Juliet*, *The Bewitched*, *Henry IV Parts 1 and 2*, *Henry V*, *Old World*, *Henry VI Parts 1, 2 and 3*, *Coriolanus*, *The Changeling*, *Twelfth Night*, *Children of the Sun*, *As You Like It*, *Richard II*, *Richard III*, *Troilus and Cressida*, *The Swan Down Gloves*, *Much Ado About Nothing*, *Poppy*, *Arden of Faversham*, *Cyrano de Bergerac* (also on TV), *Red Noses*, *Othello*, *The Winter's Tale*, *Scenes From a Marriage*. RSC tours: *Henry V* (USA and Europe), *Coriolanus* (Europe), *Much Ado About Nothing* (Europe, Los Angeles, New York and Washington), *Cyrano de Bergerac* (Los Angeles, New York and Washington). In the 1987 season he directed *Julius Caesar* in Stratford and *The Balcony* in London. His opera work includes *Othello* (Paris Opéra) and *Parsifal* (Royal Opera House, Covent Garden).





LINZI HATELEY Carrie

Linzi Hateley at 17 is the RSC's youngest ever leading lady. She was born in Tamworth near Birmingham, and has been studying at the Italia Conti Academy since she was 13. She has appeared on a nationwide tour of the musical *Annie* and in the popular BBC TV series *Grange Hill*. She was offered one of the leading roles in Andrew Lloyd Webber's *Starlight Express* but was unable to take up the offer as she was still only 15. Carrie is her first leading role.

MICHELLE HODGSON

Shelley

Michelle Hodgson trained at the Royal Ballet School and at the Arts Educational School. While still at school she danced with London Festival Ballet in *The Nutcracker* and *The Sleeping Beauty*. Her television appearances include *The Fame Game*, *ECTV Series*, *Bluebell*, *Tucker's Luck*, *The Saturday Morning Picture Show* and various commercials and pop videos.

She acted as Assistant to the Choreographer on the UK tour of *The Muppet Show* as well as playing the role of Janice. She made an appearance in the Royal Variety Performance at the London Palladium and most recently has been playing Lois/Cassie/Judy Turner in the UK tour of *A Chorus Line*.

ROSEMARIE JACKSON

Rose

Rosemarie Jackson appeared as Electra in *Gypsy*, as Maggie Winslow in *A Chorus Line* and Bobin in *Godspell*. She has toured abroad with Royal Caribbean Cruise Line and in *Cats*. Her television credits include *Cox Cable Entertainment Special* and a Christmas Special (Nashville Tennessee).

RALPH KOLTAI Set Designer

Ralph Koltai is an Associate Designer of the RSC. His work in the theatre includes *As You Like It*, *Back to Methuselah*, *State of Revolution*, *The Guardsman*, *Brand* (for which he was awarded the 1978 SWET Award for Best Design), *Richard III*, *The Wild Duck* and *Man and Superman*, all for the National Theatre. He was co-winner of the individual Gold Medal at the Prague International Quadriennale Stage Design Exhibition in 1976 and the National Golden Troika Award (Prague 1976). He has designed over twenty productions for the RSC including *The Representative*, *The Jew of Malta*, *Little Murders* (Designer of the Year, 1967, for *Little Murders* and *As You Like It*), *Major Barbara*, *Too True to be Good*, *Old World*, *Wild Oats*, *Sons of Light*, *The Tempest*, *Love's Labour's Lost*, *Baal*, *Hamlet*, *Romeo and Juliet*, *The Love-Girl and the Innocent* (1981 *Plays and Players* Award for Best Design), *Much Ado About Nothing*, *Cyrano de Bergerac* (1983 SWET Award for Best Design), *The Custom of the Country*, *Troilus and Cressida*, *Othello* (Silver Medal at Prague International Quadriennale SDE 1987) and

MARTIN LEVIAN Sound Designer

Early in his career as a recording engineer and record producer Martin Levian worked with Andrew Lloyd Webber on his *Variations* album, after which Andrew introduced him to the theatre to supervise the sound for the London production of *Song and Dance*. This led to Martin's redesigning of the sound for *Cats* in London and later the design of *Cats* on Broadway.

In 1984 he won a Grammy award for his co-production of the New York cast album of *Cats*. Other recordings since include the German *Cats*, the English *Starlight Express* and the English *Phantom of the Opera* cast albums. He also recorded Andrew Lloyd Webber's much-acclaimed *Requiem*.

Other production designs include *Blondel* and *Little Shop of Horrors* in London, *Starlight Express* and *Phantom of the Opera* in London and on Broadway, *Song and Dance* on Broadway, Sir Kenneth Macmillan's ballet *Requiem* in New York and the current *Starlight Express* tour of Japan and Australia. Martin's next project is *Starlight Express* in Germany. Martin and his wife Karen live in Beaconsfield, Buckinghamshire with their three children.

KENNY LINDEN Kenny

Kenny Linden has appeared in three musicals in London – the musical cabaret *Y* at the Piccadilly Theatre, in the original cast of *Me and My Girl* at the Adelphi Theatre, and *Charlie Girl* at the Victoria Palace. He played Mark Anthony in *A Chorus Line* on the UK tour. His television appearances include *LWT's Night of 100 Stars*, the 1985 Laurence Olivier Awards and the 1986 Royal Variety Performance. He made his film debut in *Absolute Beginners*.

KELLY LITTLEFIELD Kelly

Kelly Littlefield has appeared on television as a dancer in *It's Showtime at the Apollo*, *We the People* and in the video *Dancesation*. She appeared in the Radio City Music Hall Production *An Evening with Pimpinella* and with Music Dance USA, The Boston Gold Dance Company, Statue of Liberty Benefit, Jerry Lewis Telethon and Talk of the Town Cabaret Show. She has also appeared in many trade shows, fashion shows and catalogues.

MADELEINE LOFTIN

Maddy

Madeleine Loftin's theatre work includes the Royal Ballet School production of *The Nutcracker*. She appeared as a dancer in the Freddie Starr Show in Scarborough, as a singer/dancer in *Cinderella* at Manchester, and in Dick Whittington at Wimbledon. She was principal dancer/singer in *Masquerade* at the Young Vic and principal dancer in the *Cannon and Ball Show* in Birmingham. Her television credits include *Phyllis Dixey*, *The Kenny Everett Video Show* with Hot Gossip, *On the Town* with Angst, *Newsnight* with *Masquerade*, *Face Lift*, *Swap Shop*, *Top of the Pops*, *The David Essex Show*, *The Leo Sayer Show*, *Duran Duran TV Special*. As a dancer she has performed at major London clubs, with David Essex support group on a British Tour and with Dextys Midnight Runners support group on tour. She has appeared on the *Gilbert O'Sullivan Show* and in the *Black and White* fashion show at the Albert Hall. As a member of Hot Gossip she has performed on a nine month tour of Britain including Birmingham Night Out and on an overseas tour including New Zealand, St Moritz and South Africa. Her film appearances are in *The Bitch* and *Monty Python's Meaning of Life*. She was an original member of the West End cast of *Chess*.

They Shoot Horses Don't They? He has designed some 80 operas including *Taverner* and *The Icebreak* for the Royal Opera House, *The Ring Cycle* and *Anna Karenina* for English National Opera, Tannhäuser (Sydney 1972), *Die Soldaten* (Lyons), *The Italian Girl in Algiers* (Geneva 1986). He directed and designed *The Flying Dutchman* for the Hong Kong Arts Festival in 1987. He was awarded the CBE in 1983.

FRIEDRICH KURZ Producer

Mr Kurz, who is an economist, was born in Germany in 1948, studied literature and drama at Bethany College W. Virginia, the Sorbonne and London University. He has produced *Cats* in Hamburg, West Germany, and is currently producing *Starlight Express* in Bochum, West Germany, which will open on 27 May 1988 at a new theatre which has been constructed specifically for the production under the guidance of Mr Kurz. Carrie is his first opportunity to present a Broadway production.



DARLENE LOVE *Miss Gardner*

Darlene Love is a recording star in America. Her first recording, *He's a Rebel*, which she made at the age of fifteen went to number 1. This was followed by a series of hits with Phil Spector under recording names ranging from The Crystals to Bobby Sox and the Blue Jeans to The Blossoms. Among her songs were numerous number 1 hits including *Do Run Run*, *He's Sure The Boy I Love* and *Zippity Do Da*. She also appears on the Classic Phil Spector Christmas album. She appeared as a regular lead singer of The Blossoms on the television rock show *Shindig* as well as on Elvis Presley's NBC television comeback special. She also sang background for Elvis Presley on stage and appeared as a nun in one of his films, *Change of Habit*. Darlene Love has been a vocalist on recordings of many artists including The Beach Boys, Sam Cook, Elvis Presley, The Mamas and the Papas, Frank and Nancy Sinatra, Dionne Warwick, Joan Jett and the Blackhearts, Luther Vandross and Clarence Clemmons. She appeared in a tribute to songwriter Ellie Greenwich which became the hit Broadway musical *Leader of the Pack*. She recently made her film debut as Trish in *Lethal Weapon*.

JOEY MCKNEELY *Joey*

Joey McKneely has appeared on Broadway originating the roles of Krupp in *Starlight Express* and Mois in Hal Prince's *Roz*. His credits also include the television series *Fame* and the films *Back to School* and *The In Crowd*.

MICHELLE NELSON *Michelle*

Michelle Nelson has performed in many musicals including *Evita*, *Joseph and the Amazing Technicolor Dreamcoat* and *Kismet*. She has appeared in international festivals in London, the UK and Israel. Her television and video appearances include *The Pet Shop Boys*, *Chaka Kahn*, *Queen* and *S Star*. Her most recent West End appearance was in *Chess*.

MARY ANN OEDY *Mary Ann*

Mary Ann Oedy has appeared in the films *Running Man* and *Dance Academy*. Her television credits include *Fame* and the *Tracy Ullman Show* and such videos as *Captain EO* and *Dragnet*.

DEAN PITCHFORD *Lyrics*

Dean Pitchford spent eight years on Broadway starring in such shows as *Pippin* and *Godspell* before turning his efforts to songwriting. Together with Michael Gore he added song to the motion picture *Fame* and the two of them won the Academy Award for the title song. He continued to write for various pop and rock artists and then turned to screenwriting; he wrote the screenplay and lyrics to all the songs for the 1984 hit musical film *Footloose* for which he garnered two Academy Award nominations, two Grammy Award nominations and a Golden Globe nomination. His latest script, *Sing*, is currently being filmed in Canada.

GENE ANTHONY RAY *Billy*

Gene Anthony Ray played the leading role of Leroy in both the film and the television series *Fame*. He starred with Michael York in the mini series *The Shipwreck*, with The Weather Girls in their music video, and with Debbie Allen in TV specials. Gene was the star host in September 1987 of the TV video show *Hot Tracks* and in October 1987 starred as the Greek God Dion in the rehearsal run for the American Music Theatre Festival production of *Revelation in the Court House Park*.

ALEXANDER REID

Costume Designer

His work in opera includes seasons with Wexford Festival, Opera For All and Scottish Opera, designing costumes for *Rigoletto*, *Mary Queen of Scots* (also in America) and *A Christmas Carol*, *La Traviata*, *Othello*, *The Magic Flute*, *Die Fledermaus* (all for Scottish Opera). His work in the theatre includes *A Little Hotel on the Side* (National Theatre) and for the RSC *Much Ado About Nothing* (which won a Drama Desk award on Broadway), *Cyrano de Bergerac*, *Poppy*, *Othello*, *The Winter's Tale*, *A Penny for a Song*, and, most recently, *Julius Caesar*.

MARK SANTORO *Mark*

Mark Santoro made his Broadway debut at the age of ten in the revival of *Gypsy* starring Angela Lansbury. Since then he has appeared in many stock, television and dinner theatre productions. He was in the Las Vegas company of *Sophisticated Ladies* and in the National tour of *Tap Dance Kid*.

LOUIS SCHEEDER

Assistant Director

Louis Scheeder served as Producer of the Folger Theatre Group, Washington DC (1973-1981) for whom he directed *As You Like It*, *Two Gentlemen of Verona*, *Twelfth Night*, *Love's Labour's Lost*, *Richard III* and *Richard II* among others. For the Manitoba Theatre Centre his productions include *The Little Foxes*, *Blood Relations* and *Much Ado About Nothing* (also National Arts Centre Ottawa). He also directed *Hedda Gabler* (St Lawrence Centre, Toronto) and *Custer* (Kennedy Center, Washington DC). In New York he has directed *Charlie and Algernon* (Broadway) and *Creeps and Passover* (Off-Broadway). He is Visiting Consultant to the Center for Renaissance and Baroque Studies, University of Maryland.

PAUL SCHWARTZ

Musical Director

Born in New York in 1956, Paul Schwartz was educated in England and Italy, winning prizes at the Accademia Musicale Chigiana, the Montepulciano Festival, the Royal College of Music, a grant from the Gulbenkian Foundation to study music for dance, a composition prize from the Royal Ballet and a Fellowship from the New York foundation for the Arts.

He has served as the William Steinberg Conducting Fellow of the Pittsburgh Symphony, Musical Consultant to New York City Ballet, Principal Guest Conductor of Ballet Rambert, and Music Administrator of Washington Opera. He has conducted the musicals *On Your Toes* and *Song and Dance* on Broadway and in Los Angeles and San Francisco.

His ballet *Arctic Fire*, commissioned by the New York City Ballet, received its first performance in July 1987. His ballet *Virgin Forest*, commissioned by Milwaukee Ballet, was premiered in March 1987 to great acclaim. His trio, commissioned by the Arden Trio, had its New York premiere in October 1986 at the 92nd Street Y, and his *Elegy* for string orchestra was given its world premiere in August 1986 at the Charles Ives Center.

Paul Schwartz's current projects include collaborating with Robert Weiss on a major ballet commissioned for the New York City Ballet's 1988 American Music Festival. He has also been commissioned by the Milwaukee Symphony to compose a work for their 1988/89 season. Other plans include theatrical pieces and a dramatic song cycle for baritone Will Parker. A Cello Sonata has been commissioned by the Nantucket Musical Arts Society in honour of their 30th Anniversary and will be premiered in the Summer of 1988.

CHRISTOPHER SOLARI

Chris

Christopher Solari appeared as Chris in *Dance Between the Lines*, Moonface Martin in *Anything Goes*, Bobby in *The Boyfriend* and Mr Dussel in *The Diary of Anne Frank* in Regional Theatre in the USA. His television credits include *Moonlighting*, *Hill Street Blues*, *Tracey Ullman*, Winner of *Star Search '86*. Christopher made his film debut in *Smooth Criminal*.

MICHAEL STAROBIN

Orchestrator

Michael Starobin received the Drama Desk award for his orchestrations of *Sunday in the Park With George*. Other orchestration credits include *Rags*, *Birds of Paradise*, *In Trousers*, *March of the Falsettos*, *Three Guys Naked*, *Von Richtofen* and the Public Theatre's *La Bohème*. As music director he conducted *The Mystery of Edwin Drood*, *The Knife* and the La Jolla production of *Merrily We Roll Along*.

SUZANNE THOMAS

Suzanne Thomas trained with the Royal Ballet and has toured with the Sadler's Wells Royal Ballet around the UK and also to New Zealand, Korea, Singapore and India. She has also toured with the National Ballet of Portugal and was in the original cast of *Chess* in London's West End. Her ballet credits include *La Fille mal Gardée*, *Swan Lake*, *Sleeping Beauty*, *La Bayadère*, *Petrushka*, *Concerto*, *Paquita*, *Nutcracker*, *There is a Time*, *Les Sylphides*.

SALLY ANN TRIPLETT

Sally Ann Triplett has appeared in London's West End in *The Best Little Whorehouse in Texas*, *Chess* and as Margie in *Follies*. She played Rizzo in *Grease* at Coventry, Janet in *The Rocky Horror Show*, Mary in *Godspell* and the title role in *Alice* at the Leeds Playhouse. She played in *The Metropolitan Mikado* on the South Bank in London. Sally Ann represented Britain in the 1982 Eurovision Song Contest with the group Bardo singing 'One Step Further' and reaching No.2 in the British charts. She has performed on *The Tube* with her own band Co-op City. She writes her own songs and is aiming towards another record deal.

SCOTT WISE

Scott Wise has appeared on Broadway as Mike Costa in *A Chorus Line* at the Shubert Theatre, McCavity in *Cats* at the Winter Garden Theatre, and in *Song and Dance* at the Royal Theatre. He has toured the UK with *I Love New York* and toured abroad with *A Chorus Line*, *Song and Dance* and *I Love New York*. He has appeared on television in the Whitney Houston Video *Gotta Dance With Somebody* and in the film of *A Chorus Line*. He has also performed with the Joffrey Concert Group and the Memphis Ballet Company.



UNDERSTUDIES

Carrie Rosemarie Jackson
Sue Catherine Coffey, Jamie Beth Chandler
Chris Mary Ann Oedy
Billy Christopher Solari, David Danns
Tommy Matthew Dickens, Kenny Linden

DANCE CAPTAINS

Michelle Hodgson
Christopher Solari

SWINGS

Mary Ann Lamb
Darryl Tribble

REHEARSAL MUSICIANS

Michael Hiatt Piano
Guy Richman Percussion
David Shields Piano
Ian Watson Piano

Production

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Programme

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Books consulted or quoted in this programme include: *Stephen King: The Art of Darkness*, Douglas E Winter (New American Library, 1984), *Fear Itself: The horror fiction of Stephen King*, ed. Tim Underwood and Chuck Miller (Underwood-Miller Publications, 1982). Excerpts from *Stephen King: The Art of Darkness* reprinted by kind permission of New American Library. Thanks to Hodder and Stoughton, publishers of Stephen King, for biographical information and the photograph. Thanks to Amanda Calvert, Personal Assistant to Mr Hands; Claire Moor, Sue Skempton and Jenny Thurston, Publicity Assistants. Special thanks to Larry.

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Accountant _____ Laurence Blackmore
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